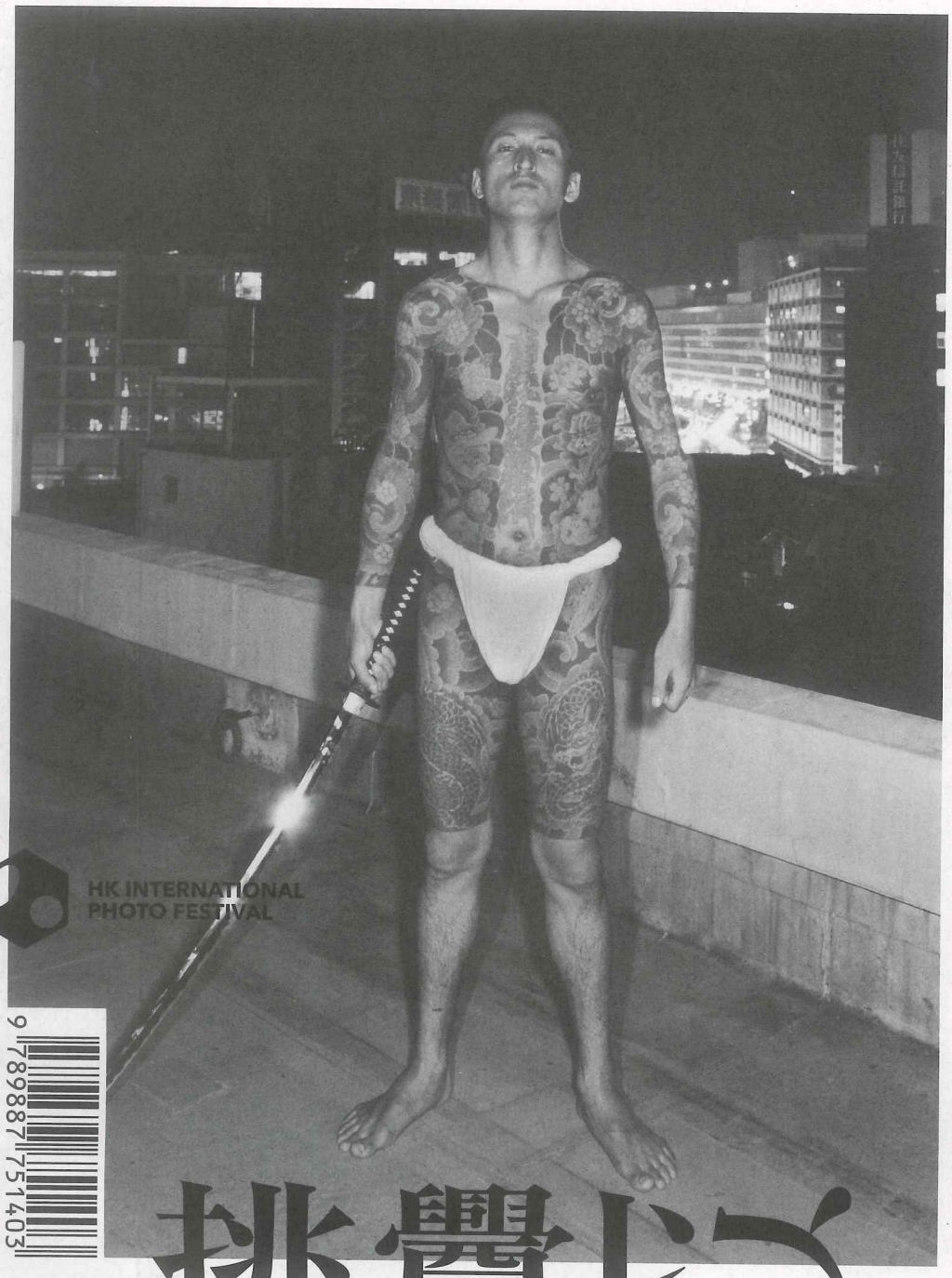

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挑戦と(プロヴォケーション)を超えて
Provoked & Beyond
挑戦と(プロヴォケーション)を超えて
Provoked & Beyond

KIPF

ilding', from the series 'Flash Up', 1975 © Seiji Kurata

Moriyama Daido, 'SCANDALOUS', 1969 © Daido Moriyama Photo Foundation
Courtesy of Akio Nagasawa Gallery, Tokyo

Yoshiyuki Kohei, 'Untitled #16', from the series 'The Park', 1971 © Kohei Yoshiyuki
Courtesy of Akio Nagasawa Gallery, Tokyo

Naito Masatoshi, 'Tokyo #06', 1971 © Masatoshi Naito
Courtesy of Mark Pearson

The year 1968 saw the launch of *PROVOKE*, the photography magazine that became a legend of post-war Japanese photography with its "are, bure, boke" grainy, blurry, out-of-focus Black and White images.

In 1970, *PROVOKE* co-founder Nakahira Takuma published his first photobook *For a Language to Come*, which heralded a new era in photography.

Fifty years later, this prescient title still shines today.

"Provoking the age" begins with the desire to express.

In his collection of essays on photography *Why an Illustrated Botanical Dictionary?* (1973), Nakahira wrote in "Has photography been able to provoke language?—the 'Concerned Photographer' exhibition of September 1968, 'The Great Photographers of the World' exhibition and other exhibitions": "Image is like the shadow of language; it instills into language a materiality that strengthens it." When the power of words starts to wane, it is the task of the photography practitioner to "render in visuals the reality that cannot possibly be captured in language."

In reality, however, photography has become entwined with the publishing frenzy of the times. As images are being produced at an unprecedented quality and quantity, they present a fuller, more multifaceted view of society: the communication between individuals, the interpermeation of the city and media, the interaction between government and the people, the collision between nations and regimes, and the development and destruction of human civilisation.

Decades have passed, and we have arrived at the same questions today: What is the language to come? What is the photographic expression to come?

Many have noted the proliferation of photography tools and pictorial semiotics is intensifying: in an age where everyone has a camera phone, anybody can be a photographer. At any instant, there is an impulsive click of the shutter by an impromptu photographer. A quarrel in public space turns into a decisive moment, seized by the urban dwellers who point their cameras at one another. Photography tools with a cheap price tag come in handy like pen and paper, but the musings do not always translate into intelligent reflections.

Looking at the development of photography in the past 50 years, one may say it has bourgeoned through groundbreaking changes; or one may say we have not come a long way after all.

It is my hope that in every photographic moment, we shall find the creative sparks and ideas that drive us forward.

Following its economic take-off in the 1970s, Japan became the heavyweight of the global camera industry – ahead of Europe and the US; it also established itself as a publishing and printing hub in Asia. Amidst the current vogue for photography books, the substantial production of photography publications from Japan has finally received significant global attention.

Among them is *PROVOKE*, the short-lived magazine, of just three issues, in 1968-69. After the passing of co-founder Nakahira Takuma in 2015, there have been a number of major

「粗獷、搖晃、失焦」之後

前言

二〇一八香港國際攝影節

策展人劉清平 撰

九六八年，攝影雜誌《PROVOKE》（挑釁）問世，以其粗獷、搖晃、失焦的黑白影像，成為日本戰後攝影界傳奇。

一九七〇年，《PROVOKE》創辦人之一中平卓馬出版其首本攝影集《為了該有的語言》（For a language to come），預告了攝影新時代的到來。

這句預言式的標題，放在五十年後的今天仍然閃亮。挑釁時代，皆因表達。

中平的攝影論文集《為何是植物圖鑑》（一九七三），當中的一篇〈攝影可以讓語言復活嗎？——一九六八年九月「Concerned Photographer」展、「世界偉大攝影家」展及其他〉，提及「影像有如語言的影子，讓語言帶著物質性而補強」——當話語的支撐力度變得薄弱，攝影工作者能夠做的，就是「將語言無論如何也無法捕足的現實加以視覺化」。

而現實則是，攝影配合時代對出版物的渴求，照片以前所未有的質和量，更立體地展示了人與人的溝通，城市與媒體的透疊，政府與人民的相處，國家與政權的對奕，人類文明的建構與幻滅。

許多年以後，今天我們又重新面對同一命題：什麼是該有的語言？什麼是該有的影像表達？

有人說攝影工具和圖像符號的氾濫現象愈演愈烈：在每人一部拍照手機的年代，人人都是攝影家。眼明手快未看先拍，每分秒在發生；都市中人與人的紛爭，竟構成每個都是相互對拍的決定性時刻。拍攝工具廉價得如書寫的紙和筆，但片言隻語留下來的，不一定成為可以閱讀的篇章。

縱觀這五十年的攝影發展歷程，可以說翻天覆地；也可以說，我們並沒有走多遠。

只希望在向前望和迴倒反思的每個攝影時刻，我們都可以得到正面的能量，和向前邁步的創新想法。

日本自七十年代經濟開始起飛，取代歐美成為世界攝影機生產大國，同時亦建立成亞洲的出版和印刷中心。其豐碩的攝影書刊出版近年在全球掀起攝影書的風潮當中，終於獲得外界關注。

其中包括，在一九六八—六九年間僅發行三期的《PROVOKE》。隨著創辦人之一中平卓馬二〇一五年的離世，近年歐美陸續舉辦以《PROVOKE》為主題的大型回顧展覽和出版活動。

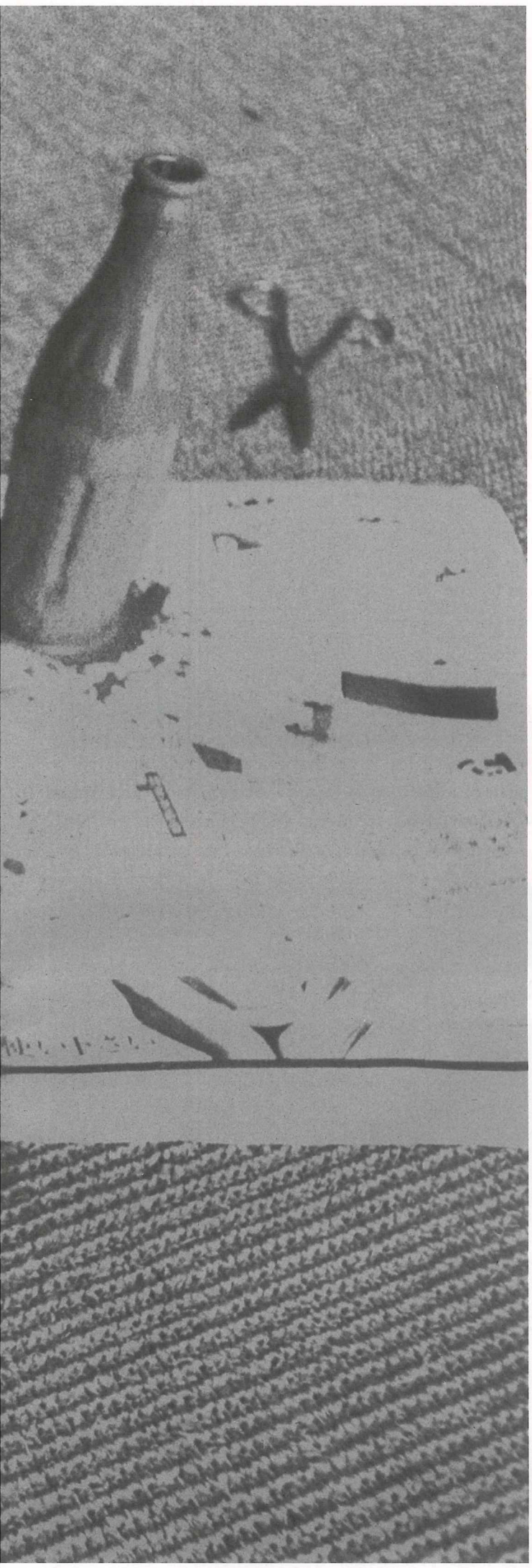
無論是為把這股風潮帶回亞洲，或是因應二〇一八《PROVOKE》的創刊五十周年，抑或是今年三冊的全面復刻，我們都想把當年影響至深的攝影和出版活動，展示給香港的觀眾。

主題展覽「挑釁以外」（Provoke & Beyond），由東京的長澤章生策展的「挑釁時代：探索影像表達五十年」，挑選濱口隆、細江英公、倉田精二、森山大道、內藤正敏、中平卓馬、野村佐紀子、澤渡朔、SPEW、須田一政、東松照明、吉行耕平共十二位藝術家的作品，試圖勾勒《PROVOKE》時代的前後氛圍；而來自台北的黃亞紀，則聚焦《PROVOKE》靈魂中平卓馬的個人展覽，探索其一生對影像不斷的深刻叩問。

傳奇雜誌《PROVOKE》，圍繞著半個世紀的人和事，相互關連錯綜複雜，對世界的影響亦延綿至今。

兩個迴異的展場和佈展方式，由九龍半島的石硤尾，延伸到城市心臟的中環。

希望觀眾可以從中得到一個更立體的觀看角度。◉



Tomatsu Shomei, 'Oh! Shinjuku', 1969 © Shomei Tomatsu - INTERFACE

After "are, bure, boke"

Preface By Lau Ching Ping
Curator, Hong Kong International Photo Festival 2018

PROVOKE retrospectives and publications.

Whether it is to bring this photography book love back to Asia, or to commemorate the 50th anniversary of the launch of *PROVOKE* in 2018, or to celebrate the complete reprint of the three issues of *PROVOKE* this year, HKIPF wish to present to the Hong Kong audience these profound photographic works and publications. *PROVOKE* really is a legend, a true story that revolves around various personalities, events and intricate connections.

Under the theme "PROVOKE & Beyond", Tokyo-based curator Nagasawa Akio has curated "Provoke the age, the acts: 50 years' quest for a language to come". Featuring the works by 12 artists including Hamaguchi Takashi, Hosoe Eikoh, Kurata Seiji, Moriyama Daido, Naito Masatoshi, Nakahira Takuma, Nomura Sakiko, Sawatari Hajime, SPEW, Suda Issei, Tomatsu Shomei and Yoshiyuki Kohei, the exhibition seeks to evoke the shifting cityscape and social atmosphere that surrounded the *PROVOKE* era.

Taipei-based curator Huang Yaji also spotlights Nakahira Takuma, the central figure of the *PROVOKE* collective, with a solo exhibition of the artist's work that illuminates a lifelong interrogation of images.

The two exhibitions, presented in distinct venues and designs, take the Festival from Shek Kip Mei in the Kowloon Peninsula to Central District in the heart of the city.

I hope viewers will come to a more diverse perspective after visiting the showcases. ◉

Provoke the Age, the Acts: 50 years' Quest for a Language to Come

By Nagasawa Akio

Curatorial Statement

At the invitation of the Hong Kong International Photo Festival, I have curated this headline exhibition on *PROVOKE*, the legendary Japanese photography magazine founded in 1968.

This photography *dojin-shi* (self-published magazine) from the 1960s was co-founded by the collective of Taki Koji, Nakahira Takuma, Takanashi Yutaka and Okada Takahiko, with Moriyama Daido also joining from the second issue. As its subtitle "Provocative Materials for Thought" suggests, the magazine was not only a platform for photographic expression, but an attempt to challenge the conventional aesthetics in photography and ideologies of its time.

The magazine published its third and final issue in 1969. In 1970, the collective also published *First, Abandon the World of Pseudo-Certainty*, an independent volume that serves as an overview edition of the magazine. The group disbanded afterwards.

Exploring the zeitgeist of *PROVOKE*

On the visual style of *PROVOKE*, many of the works by Taki Koji, Nakahira Takuma and Moriyama Daido featured in the magazine are described as "are, bure, boke" (grainy, blurry, out of focus)—the photographic subjects are often indiscernible in the images. The works defied what was then traditionally considered to be a "good photograph" and embodied a confrontational imagery that opened up a new realm in photographic expression.

Speaking of his photographs from that era, Moriyama Daido has said, "Some of the photographs I made at the time were rather grainy, a little blurry and out of focus. It was not intentional; it was how the works turned out. Yet when I looked at the photographs, I felt they were a succinct expression of my emotional state and who I was at that moment in time." [1]

However, the works were not the results of the photographers' search for a new artistic style or expression. They stemmed from the artists' expression of an unmistakable anger and discontent with the world they lived in, which eventually manifested as a form of commentary or critique. Considering the magazine from a contemporary perspective, *PROVOKE* has had a profound impact on the world, and its spirit of provocation is still alive and relevant today.

Even though *PROVOKE* published only three issues in less than three years, the photography it featured represented a radical exploration of new territories in creative expression—one that influenced subsequent generations and continues to do so today. In this sense, the current exhibition is not a retrospective, but an overview of the significance of the *PROVOKE* movement in a contemporary context. It highlights perspectives and standpoints on the present and the future.

Exhibition design beyond the documentary: experimental and experiential

In terms of curatorial approach, if this exhibition only spotlighted the *PROVOKE* era (1968-70) and the works of the collective published in the magazine, it would be a mere nostalgic retrospective (that would undoubtedly have its own value) but would fall short of a coherent overview on the *PROVOKE* movement.

In reality, some *PROVOKE* members have passed away, and one has renounced his previous works after the collective disbanded. It would therefore pose various difficulties if the exhibition was to exclusively showcase original *PROVOKE* works. As one has seen from recent *PROVOKE* exhibitions held in Europe and the US, only a small body of work remains: the photographic showcase at most of these exhibitions was limited to displays of pages of the magazine, complemented with textual materials that shed light on the historical background—the format akin to a documentary exhibition in terms of curatorial focus.

Rather than a documentary design with a single dimension, this headline exhibition zooms in on the urban backdrop of the emergence of *PROVOKE*—the city of Tokyo in the midst of Japan's economic boom in the 1960s and 1970s. The presentation centres around the works by two prominent members: Nakahira Takuma and Moriyama Daido. It also features the works by ten photographers of the era who confronted the city of Tokyo with their different artistic sensibilities, along with work by photographer Nomura Sakiko—the only woman photographer in the show—and a photography collective from later generations, SPEW.

With the experimental and experiential design of the exhibition space, the show attempts to bring viewers into the world that saw the birth of *PROVOKE* in the multifaceted city of Tokyo. It examines the question: How does the spirit of provocation manifest in these photographic expressions of the age?

Hosoe Eikoh & Tomatsu Shomei

It would be impossible to elaborate on any movement without reviewing the background of its emergence.

The opening section of the exhibition features two photographers who were instrumental in the birth of *PROVOKE*: Hosoe Eikoh and Tomatsu Shomei. They had a profound influence on Moriyama Daido and Nakahira Takuma.

Both photographers were central members of VIVO [2] that preceded *PROVOKE*. They were among the first Japanese photographers who made social statements not only through their artworks, but through their actions and attitudes.

The works showcased in this section are 'Barakei' by Hosoe Eikoh and 'Oh! Shinjuku' by Tomatsu Shomei .

'Barakei' or 'Ordeal by Roses' is a seminal work that exemplifies Hosoe's vision of photography: an art born of the relationship between photographer and subject. The series of portraits features Mishima Yukio as the model, an intellectual mainstay in Japan at the time. Hosoe has described the works as "theatrical" as opposed to documentary, since they were created in collaboration with the subject. Widely considered Hosoe's masterpiece, 'Barakei' encapsulates the tension between photographer and subject in fascinating images.

It would be fair to say that Tomatsu Shomei nurtured the birth of *PROVOKE*; in fact, it was Tomatsu who inspired Nakahira Takuma to take up photography in the first place. The sense of political consciousness that he advocated was also vividly manifested in *PROVOKE*. The series featured in this exhibition evokes a universe stemming from Tomatsu's merging of the documentary nature of a journalistic approach with one of creative expression. In 'Oh! Shinjuku', Tomatsu captured the streets of Shinjuku and glimpses of life of the district's inhabitants, who ranged from anonymous urban dwellers to revolutionaries and hippies. Every one of Tomatsu's subjects was an anti-establishment character, just as Tomatsu was a provocateur against his time with his photographic point of view.

Nakahira Takuma & Moriyama Daido

The focal point of the exhibition is Nakahira Takuma and

挑釁時代 探索影像表達五十年

策展人語

長澤章生 撰

受日本傳奇攝影雜誌《PROVOKE》（挑釁）為題策劃本次主題展覽。這是以多木浩二、中平卓馬、高梨豐等人為中心，於上世紀六〇年代末共同創辦的攝影同人誌（森山大道從第二期開始加入），雜誌副標題為「致思考的挑釁性素材」。這本雜誌不局限於影像表達，也包含了對當時攝影傳統美學表現和思維觀念的挑戰意圖。

一九六九年，這本雜誌發行第三期。一九七〇年，《PROVOKE》團體發行帶有總結性的單行本《先拋棄那似是而非的世界吧》，這個群體正式停止相關活動。

摸索《PROVOKE》的時代表達

關於《PROVOKE》的影像風格，多木浩二、中平卓馬、森山大道等人發表的照片很多都被認為是「粗糙、模糊、失焦」，都是一些焦點不實，讓人難以明確判斷究竟拍了什麼的影像。這些照片完全無視以往那些被認為是「好照片」的評判標準，是一種具有挑戰性的攝影作品，開創了攝影表現的全新領域。

森山大道談到自己當時的作品時，這麼說道：「當時的照片，有時候畫面上是會比較粗糙，有點晃動、模糊，但這絕非有意為之，只是結果如此而已。不過，看了這樣的照片，就覺得那些照片非常直接明了地表達了自己的心情，覺得這就是現在的我。」[1]

然而，這些表達絕不是攝影師們摸索新風格或者新表性形式的結果，而是源自他們對現實生活空間那種不容忽視的憤怒與不滿的表露，並最終呈現為一種發表意見或批評的狀態。從對現今意義角度來看，《PROVOKE》影響深遠，其挑釁精神在當下具有在時代洪流中持續存在的理由吧。

去文獻展式的、實驗的、體驗性的展覽結構

關於本次展覽結構，若僅聚焦於《PROVOKE》年代（一九六八年至七〇年）的活動，只展示該團體成員當時發表的作品，那就會淪為一種懷舊情趣（當然這也是有它的意義），然而對於闡述當時《PROVOKE》活動之整體是不夠的。

由於現實中當時的成員有幾位都已去世；團隊解散以後，也有成員否定了自己的作品，因此，僅以展示作品的方式來組織展覽，則會帶來很多表達困難。事實上，只要看了過去在歐美地區的《PROVOKE》巡迴主題展覽就會明白——當留存下來的作品所剩不多，大多數展覽都是將雜誌拆解作為作品展示，再輔以相關文本資料對歷史素材加以闡述，以這樣的方式來完成，文獻展的感覺比較強。

這次的展覽，不是平面化的文獻展，而在於聚焦《PROVOKE》誕生的城市背景——一九六〇至七〇年代日本經濟發展高速期的東京，以當時核心成員中平卓馬與森山大道二人的作品為中心進行展示，同時展出分別以不同風格對東京這座城市發起挑戰的十位同時代攝影師作品，以及下一代兩組攝影師的作品——本展覽唯一女攝影師野村佐紀子，及攝影三人組 SPEW。

這是一個小小的嘗試，讓觀者通過環繞展覽空間，親身體驗《PROVOKE》誕生的土壤——有著多種面向的東京所具有的時代精神，並共同驗證一個問題，即「挑釁」精神，如何以影像影響時代處境下的表達？

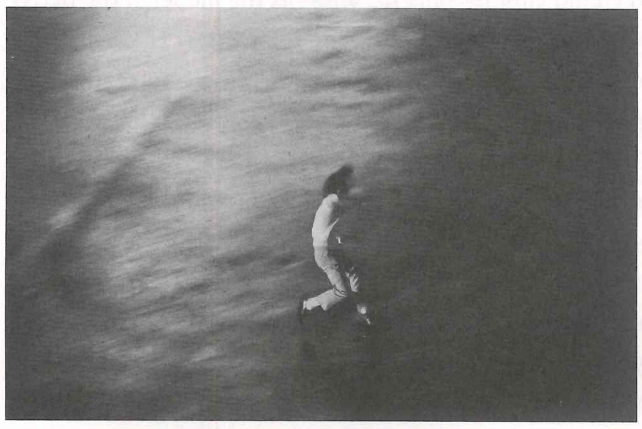
Moriyama Daido, two members of the *PROVOKE* collective, who saw each other as both friends and rivals.

After the closure of *PROVOKE*, Nakahira Takuma renounced the works he created during this period and burned almost all his negatives and prints. His photographic works from the era are practically lost. Therefore, I wish to present in this exhibition a retrospective of his works with the slideshow of images retaken from his photobook, *For a Language to Come*. The photobook is now virtually unavailable, and this slideshow is likely to be the first encounter with Nakahira's work for many visitors.

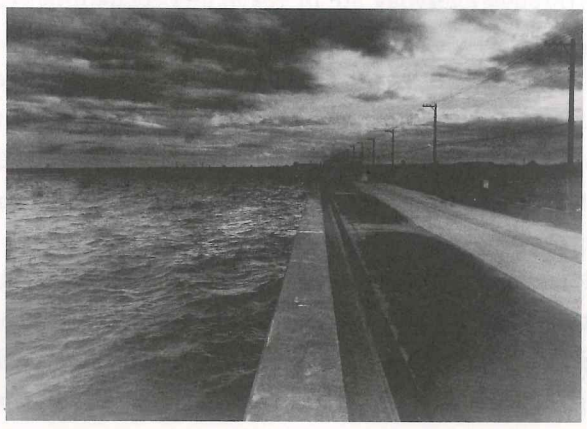
Like many Japanese photographers of his time, Nakahira intentionally compiled his works in book form and attached more importance to the photobook than to the individual photographs. In this sense, this presentation format is the best way to approach Nakahira's work; on some levels, one may recognise that this will become a standard format for showcasing the artist's work in the future. What is significant is that Nakahira co-founded *PROVOKE* with Taki Koji with the vision of provoking the world as individuals; from that point onwards, Nakahira sought to break free from the constraints of self-consciousness and the artist's individuality in his own art.

The retrospective is not one of Moriyama Daido's preferred formats. In this exhibition, the artist presents the installation 'SCANDULOUS', updating his famous photography series 'Accident' composed during the same period as *PROVOKE*. In place of the medium of silver gelatin print in which the original series was presented, the images were transferred by way of silkscreen print onto paper and canvas and rearranged for display with neon tubes.

The new work is based on an earlier presentation of the installation at Akio Nagasawa Gallery in 2016, and recreated with the conditions of the current exhibition venue in mind. Rather than displaying individual images, Moriyama seeks to create a distinct impact with the overall exhibition design that immerses the audience. This intention underlines Moriyama's presentation of works in exhibitions. Moriyama was the only *PROVOKE* member who opposed to the collective disbanding when the members went their separate ways. To this day, he has continued exploring the spirit of "provocation" on his own.

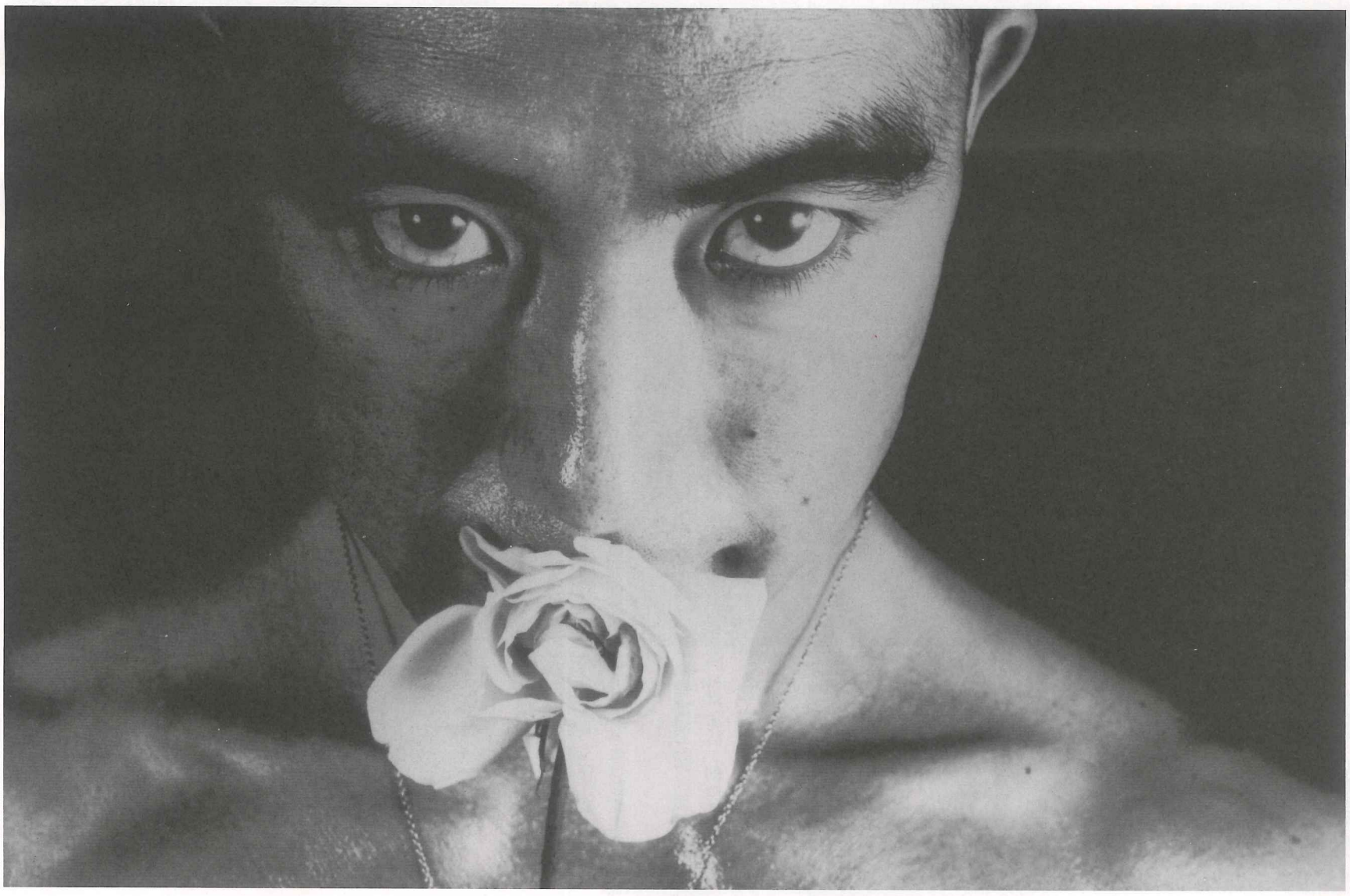


Tomatsu Shomei, 'Oh! Shinjuku', 1969
© Tomatsu Shomei - INTERFACE



Nakahira Takuma, 'For a Language to Come', 1970
© Gen Nakahira
Courtesy of Each Modern, Taipei

Moriyama Daido, 'SCANDALOUS', 1969
© Daido Moriyama Photo Foundation
Courtesy of Akio Nagasawa Gallery, Tokyo



Hosoe Eikoh,
'Ordeal by Roses #32', 1961
© Eikoh Hosoe
Courtesy of Akio Nagasawa
Gallery, Tokyo

任何事情，如果除去其誕生的背景，就無法闡述。

展覽的導入部分，是《PROVOKE》誕生的人物——對中平卓馬和森山大道兩位核心成員產生強烈影響的攝影師細江英公和東松照明。

兩者皆是《PROVOKE》誕生以前攝影家團體 VIVO 的主要成員。[2] 他們是日本第一批不僅通過自己的作品，還通過自身行動來展示社會性意義的攝影家。

細江英公、東松照明

這一部分展示的作品是細江英公的〈薔薇刑〉與東松照明〈啊！新宿〉。

細江英公的〈薔薇刑〉，以當時日本思想支柱之一的三島由紀夫為拍攝對象。作品將拍攝對象與攝影師之間的富有張力的緊張感封存在一張張照片之中，這是與紀實相對的一種概念——通過與拍攝對象的合作進行作品創作。〈薔薇刑〉是細江的最佳傑作。

至於東松照明，他的存在與作品若視為《PROVOKE》發生的土壤亦不為過。

實際上，中平卓馬是在東松照明的影響下開始拍攝照片的，而東松照明所抱持的政治性，則在《PROVOKE》中得到了濃墨重彩的表現。

展出的作品系列〈啊！新宿〉，是東松照明將報導的紀實性與攝影創作者的表現性相互交織的創作世界。他以新宿街區為拍攝對象，記錄從普通民眾到革命家、嬉皮士等階層在這個地區生存和過活的人物狀態。他關注的拍攝對象，每一個都是反體制式的，他的視線本身就是在挑釁他所在的時代。

中平卓馬、森山大道

本次展覽的核心，是《PROVOKE》的成員中平卓馬和森山大道。兩者互相都將對方視為獨一無二的好友兼對手。

中平卓馬在《PROVOKE》停刊後便否定了自己這段時期的作品，也燒毀了底片與照片，因此他在這個時期的攝影作品，現在基本上已經找不到了。

我希望以中平的攝影集《為了該有的語言》製作成的幻燈片為媒介，在本屆展覽上重新回顧他的作品。這本攝影集現在很難再找到，估計有很多觀者會通過這些幻燈片第一次接觸到中平卓馬的作品。

和當時的很多日本攝影師一樣，相比散落的影像作品，中平卓馬更重視攝影集的結集和流傳，有意識地將攝影集當作自己的作品留存下來。這是現在接觸中平卓馬作品的最佳方法，在這層意義上，這種方式也將不得不成為今後的一種標準手法。

更有意思的是，中平卓馬為了與多木浩二一起作為個體對世界進行挑釁而創立了《挑釁》，而從那以後便朝著不為自我意識所困、排除創作者個性的方向發展。

森山大道，他不喜回顧展形式的展覽，他以與《PROVOKE》同期創作的系列作品〈Accident〉（事故）為素材，把表現媒介從原先的銀鹽照片換成絲網印刷方式，印在畫布和紙上，重新組織並配合霓虹燈管展示，製作成裝置作品〈SCANDULOUS〉（醜聞）。

這個作品是在二〇一六年於長澤章生畫廊展出作品的基礎上，結合這次展覽會場的條件重新製作的。森山大道不喜歡讓人對展覽中單幅的影像依次鑒賞，反而希望展覽會場能為觀者帶來某種衝擊力，他總是抱著這樣的意圖來安排展覽的組織架構。

作為《PROVOKE》的成員之一，森山大道是解散時唯一反對的人；如今，他憑一己之力依舊持續探求《PROVOKE》精神。

Seiji Kurata & Hamaguchi Takashi

Selected for this exhibition are 'Flash Up' by Seiji Kurata and 'The Sanrizuka Struggle' by Hamaguchi Takashi.

A time of upheaval marked by movements such as protests against the United States-Japan Security Treaty, the 1960s has been called the season of politics; the turbulent era was another stimulus to the birth of *PROVOKE*. The two series featured in this section are intense portrayals of this historical backdrop, and they stand out as representative works among the photographic responses to this subject.

The spirit of *PROVOKE* was closely linked to the anti-establishment student movement. In particular, I would like to point out that it was partly thanks to the efforts of the student activists that the magazine was in circulation among its readers.

Hamaguchi Takashi was a documentary photographer, and his work succinctly expresses a certain political imagery echoing that of *PROVOKE*. Having grown up as a war orphan, Hamaguchi situated himself in the politically conscious sphere of documentary photography. He observed the tumultuous post-war Japanese society from a critical point of view, one aligned with the struggle of the powerless and an anti-establishment quest.

Seiji Kurata entered Tokyo's underground world and documented the lives of people existing in the city's innermost corners. After joining the "WORKSHOP" photography school run by Hosoe Eikoh, Tomatsu Shomei and Moriyama Daido, Seiji became a member of CAMP, an independent gallery hosted by Moriyama.

While Seiji Kurata and his contemporaries were heavily influenced by *PROVOKE*, they also searched for new possibilities in photographic expression that would elevate their work from this influence. Seiji arrived at his unique viewpoint early in his career, capturing the elusive and eclectic facets of Tokyo in his snapshot photography.

Suda Issei, Naito Masatoshi, Sawatari Hajime, Yoshiyuki Kohei

Against a backdrop of frenzy fuelled by student movements and political struggle, Suda Issei quietly photographed his way through everyday life in Tokyo and created the 'Waga Tokyo 100' series.

A contemporary of the *PROVOKE* artists, Suda pursued a sentimental connection between the world and himself that stood in sharp contrast with the sensibilities of *PROVOKE*. In this series, the photographic viewpoint zooms in on things that are often overlooked in the urban landscape and explores the universal human emotions contained in these subtle details. Suda is an outstanding photographer who adopted a distinct creative approach in the age of *PROVOKE*– I hope the audience will remember this artist also inhabited the city of Tokyo during the *PROVOKE* era.

As Japan's economy began to decline after a period of accelerated growth, Naito Masatoshi portrayed Tokyo as "a city of vice" from the perspective of the homeless who were striving to survive. His series 'Tokyo: A Vision of its Other Side' depicts Tokyo as the epitome of a highly developed capitalist society.

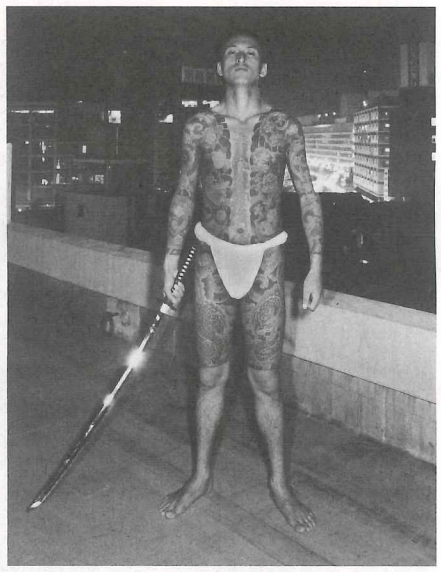
Sawatari Hajime is a close friend of Moriyama Daido, and the two launched a photographic cooperative in the latter half of the 1960s. In 1972, Moriyama published *Farewell Photography*, a book that attracted much controversy and criticism, yet amidst the furore, Sawatari expressed high praise.

Drawing on elements of fashion photography, Sawatari created the 'Kinky' series in which the fictive and the real intersect in dreamlike images. In featuring his real-life lover– who would later become his wife–as the model in the fictive universe of fashion photography, Sawatari translated his emotions into an interweaving of fiction and reality that opened up a new, metafictional photographic expression.

I his iconic photography series 'The Park', Yoshiyuki Kohei presents piercing glimpses of men and women who lurked like glow worms against a luminous cityscape: the images offer a microcosmic view of the Tokyo at the time.

A glittering district lined with skyscrapers, Shinjuku was a symbol of Tokyo's bourgeoning economic development. A park sat in the midst of the high-rises. Armed with his camera and infrared film, Yoshiyuki prowled the park every

Hamaguchi Takashi,
'Tokyo University, January 18, 1969',
1969/1970
© Takashi Hamaguchi
Courtesy of Case Co. Ltd.



Kurata Seiji, 'A tattooed man, Ikebukuro, rooftop of the Bungeiza Street Building', from the series 'Flash Up', 1975
© Seiji Kurata. Courtesy of Akio Nagasawa Gallery, Tokyo

倉田精二、濱口隆

這次展覽展出的是倉田精二的〈Flash Up〉(閃現)系列與濱口隆的〈三里塚鬥爭〉系列。

「安保鬥爭」所在的一九六〇年代被稱為政治的季節，這個時代背景是《PROVOKE》誕生的另一個緣由。這兩組作品皆濃墨重彩地表現這個時代背景，是這類作品中的代表作。

倉田精二曾參加了細江英公、東松照明、森山大道等人組織的「WORKSHOP」攝影學校，其後成為森山大道主持的獨立畫廊「CAMP」成員。倉田這一代攝影家，受到《PROVOKE》的巨大影響，同時也在尋求擺脫這種影響的可能性。

倉田很早就找到了自己獨特的視角，他用抓拍手法，潛入東京夜晚燈紅酒綠的世界，記錄暴走族、黑幫、街頭鬥毆、酒家小姐的生活。大都會下蠕動的黑暗面和森羅萬物，成為他的拍攝對象。

濱口隆是一名報導攝影家，他的作品非常直接地表現出與《PROVOKE》共通的某種政治性意象。身為戰爭孤兒的他，有意識地讓自己置身於政治色彩濃烈的報導攝影的政界，以批判式的視點持續關注激動的日本戰後社會。而他的這種視線，則始終是站在弱者和反體制的一面。

須田一政、內藤正敏、澤渡朔、吉行耕平

須田一政，與《PROVOKE》典型風格——追求世界與自我生活空間之間的感性表達，關注的是往往被人忽視的事物。在這些瑣碎的事物之中，須田通過影像探求人類的普遍性感情。

在學生運動、政治鬥爭風起雲湧之時，須田始終平靜地持續記錄自己在東京的日常生活，創作了作品〈我的東京一〇〇〉。希望大家記住，《PROVOKE》年代的東京，與雜誌同時存在的還有這樣一位人物。

內藤正敏，他始終以那些頑強活著的流浪漢視角，刻畫「罪惡之所」東京。他完成作品〈東京城市的黑暗幻覺〉的拍攝，捕捉了已實現高度發展，成為資本主義社會之體現的東京。

內藤和森山大道的關係非常密切，從一九六〇年代後半期開始，他與森山一起組織攝影家團體。一九七二年，當森山發表《攝影啊，再見》並遭遇眾多非難和否定意見的時候，內藤是對這本攝影集做出高度評價的人。

澤渡朔，他始終採用時尚攝影的手法，以此創作虛構與非虛構相互交織的幻想性作品〈Kinky〉(另類情趣)，一輯美麗的夢幻般的圖景。實際上，給他做模特的那位女子，就是他後來的妻子。

在這個系列作品中，他通過以現實生活中自己的戀人為模特，虛構的時尚攝影為氛圍的方式，將自身情感投身虛構與現實，開闢出一個可謂是超小說層面上的攝影表現領域。

吉行耕平的成名作〈檔案・公園〉，真實地記錄了光輝燦爛的都市中那些宛若夜光蟲一般的男女，這些影像也是同一時代東京的模樣縮影。

高樓大廈林立的新宿，是經濟高度發展的東京的象徵。在高樓之間，有一個公園。吉行耕平用紅外線照相機偷拍那些每天晚上在公園陰暗處蠕動的戀人私密事。在這裡，吉行發現並記錄人類那種無藥可救的欲望。

當他看到那些人在乾淨整潔、品行方正的假面具下隱藏著這種欲望的時候，吉行對始終標榜著走正確道路的政治體制，表露出批評的態度。這種態度與《PROVOKE》的創作者一樣，雖然方法上有所不同，但是仍然有著某種共通之處。

這次的展覽是對吉行一九七九年於東京駒井畫廊舉行的首次個人展「公園」的再現，旨在讓人們盡可能從中體驗到吉行耕平的攝影視線。

野村佐紀子、SPEW

我們希望觀者可以從展覽中認識《PROVOKE》年代的後世攝影師以什麼樣的表現方式來挑戰時代。因此，除以上十位攝影師及其作品的展現，本次展覽還展出後代攝影師野村佐紀子系列作品〈Another Black Darkness〉(另一種黑色的黑暗)和三人組 SPEW 的作品〈Mother〉(母親)。

野村佐紀子通過給《PROVOKE》的同代人荒木經惟擔任助手，開啟自己的攝影生涯。她的作品以日本式的情緒為創作背景，總能讓人感受到某種潮濕、溫潤的感覺。這與歐美常見的當代式感覺有很大不同，這樣的作品只能源自於日本的風土人情。關於「Another Black Darkness」，她運用中途曝光的顯影技法，在明暗逆轉的影像世界中表現日本的情緒。

「Another Black Darkness」是野村首次實驗中途曝光技巧的成果。男女裸體與城市景觀於隱約的黑線浮現，暗黑風景以特定的強度呈現了野村個人世界的黑暗。每一幀獨特照片均蘊藏無法抗拒的能量，使觀者著迷。

SPEW 是一個三人組合，他們是《PROVOKE》完全被歷史化之後才開展創作活動的一代。他們將《PROVOKE》這場運動視為自明的現象，思考在此基礎上還有什麼樣的可能性，以及必須解決什麼樣的問題，並將《PROVOKE》視為自己必須超越的一座壁壘。

結語

看過這次展覽之後，相信大家應該能夠看出，每個藝術家在挑釁時代的創作狀態都各不相同，也可看到他們渴求時代變革的不同態度。

以上的影像表達，我認為對每一個觀者都會有挑釁式的啟示，讓觀者將時代變革視為自己的事情，視為某種能夠賦予他們活在未來之力量的素材。

最後，我想用森山大道的話作為結束：「以團隊的方式存在的《PROVOKE》雖然很輕易地就解散了，不過，在那之後，雖然不一定要說出口，但我決定要憑一己之力繼續從事這個活動，哪怕是一個人也要對這個時代，對這個世界發起『挑釁』。至今我仍然以這樣的態度度過每一天。」[3] ◉

1 選自森山大道與筆者的對話。
2 VIVO，一九五九—一九六一年，由川田喜久治、佐藤明、丹野章、東松照明、奈良原一高及細江英公六人組成的攝影家團體。
3 選自森山大道與筆者的對話

night to shoot voyeuristic captures of clandestine trysts in hidden corners, observing and documenting the incurable desire that lies at the heart of human nature. As he peered into this desire in the urban dwellers who spent their days behind the façade of moral uprightness, Yoshiyuki projected into his work a critical view on the political institution that was grounded in the notion of correctness. Yoshiyuki's attitude found its echoes in that of the *PROVOKE* artists, despite the different approaches they employed. The showcase at this exhibition is a re-presentation of Yoshiyuki's debut solo exhibition "The Park" at Komei Gallery in Tokyo in 1970; it seeks to bring the audience closer to Yoshiyuki's vision.

Nomura Sakiko & SPEW

We hope this exhibition will offer the audience insights into the works of photographers who emerged after the *PROVOKE* era and how they also challenge society in their artistic expression. In addition to the works by the ten aforementioned artists, this exhibition features the works by photographers of later generations: 'Another Black Darkness' by Nomura Sakiko, and 'Mother' by the photographic trio SPEW.

Nomura Sakiko started her career in photography as an assistant to Nobuyoshi Araki, a contemporary of the *PROVOKE* collective. Set against a backdrop of Japanese sentiments, her subtle images carry a feeling of emotional richness to the point that one could call them damp—far from a cool, dry and distant approach. Her mode marks a unique expression of Japanese sensibility, and contrasts the contemporary touches in the photographic works from Europe and the US. In this exhibition, Nomura presents her images in reversed tone—an illumination of the Japanese mindset in an inverted world.

In this series, her first experiment with solarisation, Nomura earned an international reputation: nude male and female bodies and cityscapes emerge in a deep, dark chaos, charged with overwhelming energy and intensity.

The photographic trio SPEW belongs to the generation of artists who began their creative pursuits after *PROVOKE* became historicised. These artists view the *PROVOKE* movement as a manifestation of a certain identity. They ponder what creative possibilities they may discover beyond the magazine's legacy and what questions they must resolve; and they see *PROVOKE* as a barrier they must overcome.

Concluding Remarks

Through this exhibition, I believe the audience will see that all artists have their unique creative approach to provoking the age and their own attitude towards revolutionising the society.

I think these photographic expressions will provoke revelations in each and every viewer, inspiring them to embrace the quest of provoking and revolutionising the age as their own—a vision that gives them the strength to live in the future.

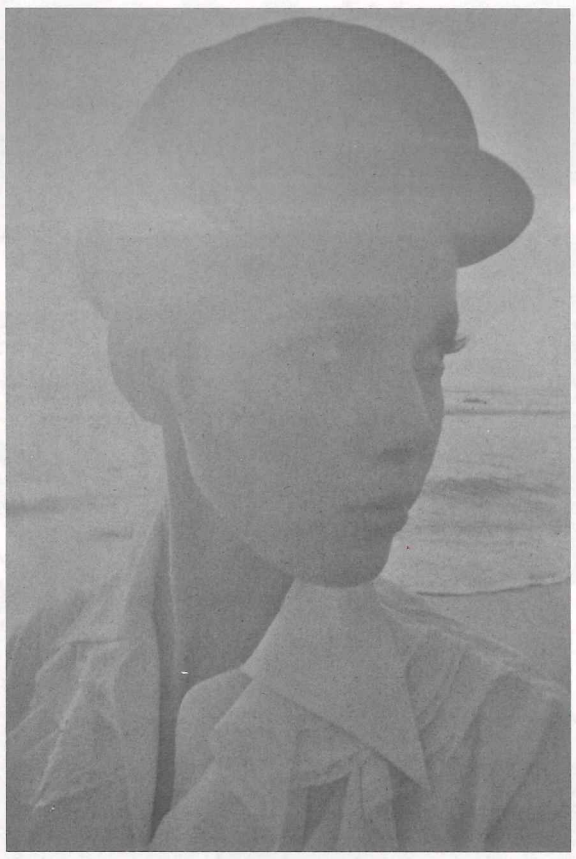
Lastly, I'd like to conclude my essay with the words of Moriyama Daido: "As a collective, *PROVOKE* disbanded with little fanfare. Ever since then—it's not something that needs to be put into words—I've been determined to continue this quest on my own. Even if I'm alone in my acts, I must provoke the age and the world. That's how I live every single day." [3] ◉

1. From personal conversations with the artist.
2. A photographer's collective formed in 1959 and disbanded in 1961 by photographers Kawada Kikuji, Narahara Ikko, Satoh Akira, Tanno Akira, with Tomatsu Shomei at its core.
3. From personal conversations with the artist.

Yoshiyuki Kohei, 'Untitled #29',
from the series 'The Park', 1971 © Yoshiyuki Kohei
Courtesy of Akio Nagasawa Gallery, Tokyo

Naito Masatoshi, 'Tokyo #04', 1971 © Masatoshi Naito
Courtesy of Mark Pearson

Nomura Sakiko, 'Another Black Darkness #03', 2009
© Sakiko Nomura / Courtesy of Akio Nagasawa Gallery, Tokyo



Sawatari Hajime, 'Kinky #09', 1968 © Hajime Sawatari
Courtesy of Akio Nagasawa Gallery, Tokyo

SPEW, 'Mother 01 03' 2017 © SPEW
Courtesy of Akio Nagasawa Gallery, Tokyo

Suda Issei, 'Waga Tokyo 100 #24', 1977 © Issei Suda
Courtesy of Akio Nagasawa Gallery, Tokyo

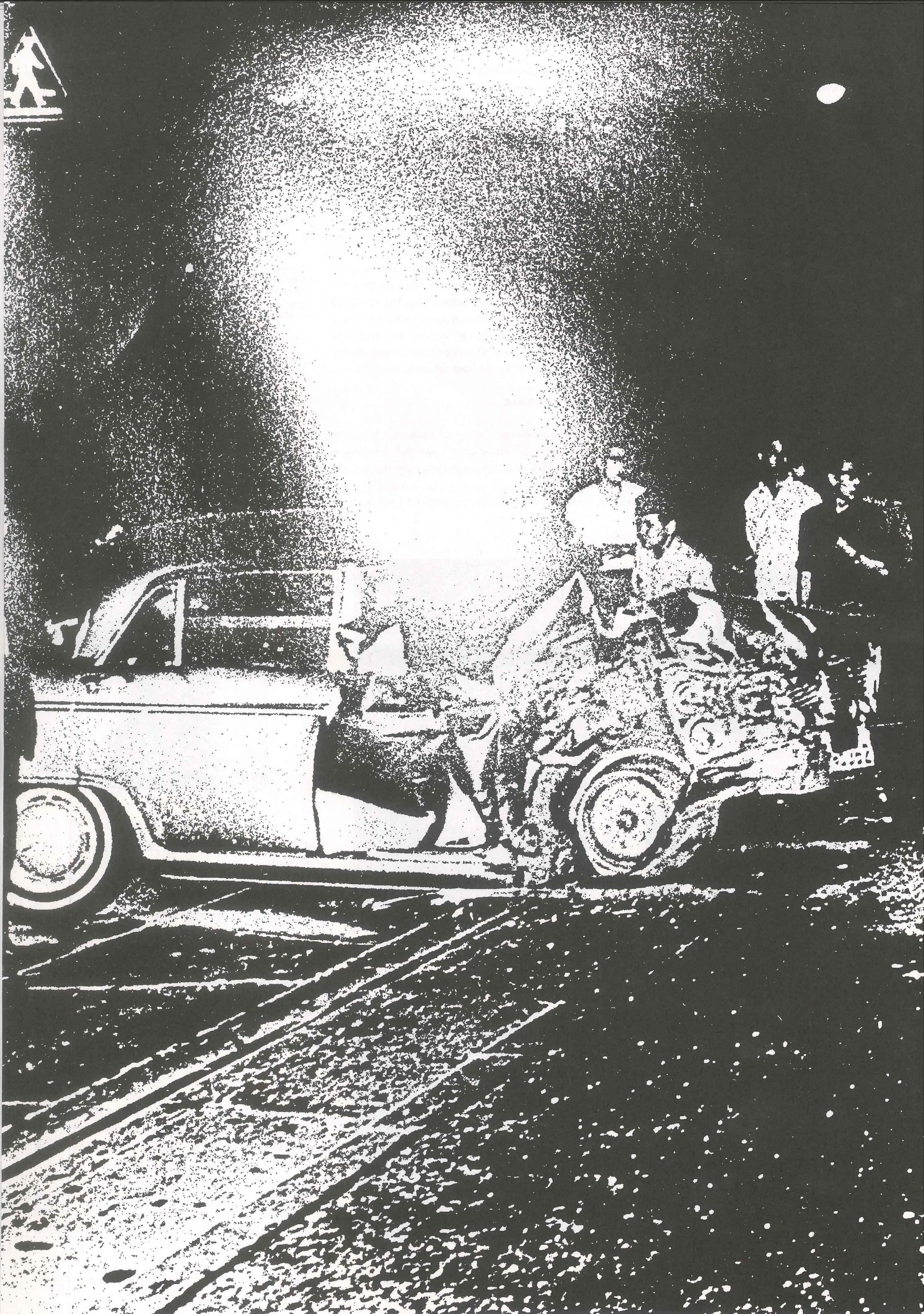
About the Author: Born in 1968, Nagasawa Akio is Director of Akio Nagasawa, both a gallery and publisher, and also Director of Daido Moriyama Photo Foundation. He curates exhibitions internationally, including the shows at his own two Tokyo gallery spaces in Ginza and Aoyama. Nagasawa also publishes photo books and catalogues and provides art direction consultancy for commercial facilities such as hotels and boutiques.

Major exhibitions and events he has curated include "Labyrinth" by Moriyama Daido at Les Rencontres d'Arles, 2013, "Pas de Deux" by HOSOE Eikoh and William Klein at Les Rencontres d'Arles, 2016, "Daido Moriyama Printing Show" at Tate Modern, London, 2012, and Fondation Cartier pour l'art contemporain, Paris, 2016.

關於作者：長澤章生，一九六八年生，長澤章生藝廊總監，長澤章生出版社總監，森山大道攝影基金會理事。他為國際展覽擔任策展人，也為名下位於東京銀座和青山的藝廊策展。此外，長澤出版攝影集和攝影展覽圖錄，為酒店和時裝店等商業場所擔任藝術指導顧問。

由長澤策展的大型展覽和活動包括，森山大道個人展「迷宮」，阿爾勒國際攝影節（二〇一三）；細江英公與威廉．克萊因聯展「Pas de Deux」，阿爾勒國際攝影節（二〇一六）；「森山大道印刷展」，倫敦泰特現代藝術館（二〇一二）和巴黎卡地亞基金當代藝術博覽會（二〇一六）。

Akio Nagasawa Gallery http://www.akionagasawa.com/jp/



Moriyama Daido, 'SCANDALOUS', 1969
© Daido Moriyama Photo Foundation
Courtesy of Akio Nagasawa Gallery, Tokyo

Moriyama Daido, 'SCANDALOUS', 1969 © Daido Moriyama Photo Foundation
Courtesy of Akio Nagasawa Gallery, Tokyo

Why PROVOKE? Japanese photography not as we know it

A Guide to the Exhibition By Dustin Shum

The influential Japanese photographer Hosoe Eiko has said that unlike painting, distinctions such as 'Western painting' and 'Japanese painting' do not exist in photography, thus freeing it from labels such as 'Western photography' and 'Japanese photography'.

Photography enthusiasts in Hong Kong tend to strike a different tone in the passion they display for works of Japanese photography; it is mostly centred around regionalism, and the pursuit of a certain aesthetics labelled as 'Japanese style photography' or 'Japanese style'. Many images that feature in commercial advertising reference photographic works with such stylistic streaks. Some people love the romantic and ethereal touches, while others are excited by the intensity and rawness of expression. Renowned Japanese photographers command large followings among photography enthusiasts in Hong Kong, and stories about their art are propagated almost like legends.

This kind of romanticised interpretation often hinders the audience from arriving at a deeper understanding of an artist's work. Fortunately, many Japanese photographers embrace writing as a part of their artistic practice beyond their métier as photographer. A substantial body of their written work has been collected and published in book form. Most notably, the recent years have seen the publication of many photography books in Chinese translation.

The present may be the best time to encounter the work of Japanese photographers.

Admittedly, we could be easily charmed by a photographer's charisma or even come to idolise their persona, and this impetuous affection often overshadows our understanding and study of the artist's work.

The focus exhibition of this year's Hong Kong International Photo Festival, "Provoke the Age, the Acts: 50 Years' Quest for a Language to Come", may present a more comprehensive concept and opening into Japanese photography from the 1960s to the present to the audience, and to photography enthusiasts in particular.

As you look at the works in front of you, seek to enter the time and space they embody.

This exhibition is centred on showcasing works of Japanese photography from the 1960s and 1970s, with the legendary experimental photography magazine *PROVOKE* as the curatorial focus.

PROVOKE was launched in the year 1968, which may be considered the most turbulent year in contemporary history—in the post-World War II era. The "New World Order" of totalitarian government was disintegrating, a plethora of ideologies emerging amidst global political volatility, and civil rights movements sprouting in various regions around the world. The Prague Spring democracy movement in Czechoslovakia ended with the invasion by the Soviet armed forces. Martin Luther King, Jr., leader of the far-reaching African-American civil rights movement, was assassinated. The United States' entanglement in the Vietnam War triggered waves of anti-war movement and the birth of the hippie counter-culture. Left-wing student movements were seething around the world and escalated into violent clashes. Consider also the May Uprising in France, the occupation of Yasuda Auditorium by The University of Tokyo students, and the demonstrations against the Treaty of Mutual Cooperation and Security between the United States and Japan.

The 1964 Tokyo Olympics marked Japan's take-off in rebuilding the country's economy and the people's confidence. However, adverse effects of this accelerated economic growth began to surface in the late 1960s. The Narita conflict was the most significant: In 1966, the development plan for the Narita International Airport was made public, and the planned demolition of the villages of Sanrizuka and Shibayama was met with intense opposition from nearby farmers. Students took part in the national protests, some of which erupted into riots that ended in injuries and deaths.

The year 1968, which marked the launch of *PROVOKE*, was also the centenary year of the Meiji Restoration.

為什麼挑釁時代？

プロヴォーク

當日本攝影不是日系攝影

展覽導讀　岑允逸　撰

日本攝影名宿細江英公曾說過，攝影沒有像繪畫世界般區分「西洋畫」和「日本畫」，沒有「西方攝影」與「日本攝影」之分，是完全自由的。

反觀香港的攝影愛好者對日本攝影作品的熱情，卻多數聚焦在地域性，追逐所謂「日系攝影」、「日系風格」等表面而氾濫的標籤，不少商業廣告圖像也大量借鑒此類風格的作品。有人喜歡其浪漫超脫，有人對激烈、粗糙的表現形式感到亢奮，而有名的日本攝影師也受到不少攝影愛好者景仰，創作軼事甚至有江湖傳說式的傳頌。

這種浪漫化的解讀，往往局限了觀眾對作品更深一步的了解。可幸日本攝影師除了攝影本職工作以外，很多有撰寫文字的習慣，不少文字作品都結集成書，特別是近年出現了不少攝影書籍中譯本。

這也許是認識日本攝影師作品最好的年代。

然而不得不承認，我們容易受到攝影師個人魅力之感染，甚至帶著追星的態度為之敬仰和追逐，很多時候這種喜愛草率蓋過對其作品的認知與學習。

今年香港國際攝影節的焦點展覽「挑釁時代：探索日本實驗影像五十年」，也許能夠為觀眾，特別是攝影愛好者，關於自上世紀六〇年代發展至今的日本攝影藝術提供較為完整的概念及啟示。

當你觀看眼前作品，或許嘗試代入當年時空。

本次展覽主軸圍繞上世紀六〇—七〇年代的日本攝影作品進行展示，其中特別聚焦於傳奇性實驗攝影雜誌《PROVOKE》（挑釁）的展覽策劃。

《PROVOKE》誕生的一九六八年，可以說是世界近代史上最動蕩的一年——二次世界大戰後，極權主義世界政府之「世界新秩序」遂漸崩塌，意識形態叢生，環球政局紛亂，各地民權運動逐漸萌芽：捷克民主運動被蘇聯軍隊入侵鎮壓的「布拉格之春」，黑人民權領袖馬丁・路德・金（Martin Luther King, Jr.）遇刺身亡，美國在越戰泥足深陷，國內反戰運動一波接一波，嬉皮士文化誕生；國際上左翼的學生運動也異常熾熱，最後激化為流血抗爭：法國有「五月風暴」、日本這廂東京大學的「全共鬥」（全學共鬥會議），《美日安保條約》觸發「安保鬥爭」等等。

一九六四年東京奧運，那是日本在戰後重建經濟和民族自信進入起跑線的時候。然而，六〇年代後期，日本經濟高速成長帶來的後遺症慢慢浮現。「成田抗爭」是最經典例子：一九六六年，成田國際機場興建方案出台，關於需要清拆成田市三里塚及芝山地區村落的決定，遭到當地農民強烈反對，各地不少學生作出回應及參與，當中不乏激烈的抗爭運動，造成人命傷亡的後果。

《PROVOKE》的一九六八年，也是「明治維新」一百週年紀念。適逢日本攝影家協會由東松照明牽頭，多木浩二、內藤正敏及中平卓馬等人共同策劃展覽「寫真一百年：日本人攝影表現的歷史展」——展覽通過從數十萬張照片篩選出一千五百件作品，由此觀察日本從攝影傳入的十九世紀四〇年代到戰敗的一九四五年期間的攝影史，藉當時契機反思「明治維新」為一個世紀之後的日本帶來的影響，並反省攝影師在歷史和政治之中的角色，引發眾人對攝影本質之思考，延伸出「攝影作為藝術作為紀錄」的爭論。

這次展覽直接推動了中平卓馬與多木浩二檢證日本攝影百年發展，也鼓勵了中平卓馬、高梨豐和多木浩二辦傳奇性攝影雜誌《PROVOKE》。森山大道於第二期加入。「一九六八年」，儼如成為中平與同人之間一個暗號。

本次在攝影展展出的一眾大師們，不少當年正值盛年，又或是帶著左翼思想——當年這些環球事件和社會氛圍，對他們帶來不少衝擊或影響。除了直接參與社會事件，他們還在作品主題與取材中表達態度和取向。

他們對當代攝影藝術以及日本傳統價值產生邀進的批判，正如幾乎於同時期在西方的波普藝術（Pop Art）浪潮對過往西方傳統藝術的建制或威權作出的挑戰。

日本攝影圈持續醞釀著名為「當代攝影」（コンポラ写真・Konpora Shashin）思潮。西方攝影文化的新價值觀開始衝擊新一代的攝影師，例如美國伊士曼攝影博物館（George Eastman House）在一九六六年舉行的經典攝影展覽「向社會景觀邁進」（Towards a Social Landscape），展出攝影史上幾位重要的攝影師 Bruce Davidson、Lee Friedlander、Garry Winogrand、Danny Lyons 及 Duane Michals 的作品。該展覽感染了不少當時的日本年輕攝影師，「社會景觀」概念啟發當時攝影師通過鏡頭觀察經濟急遽發展的日本都市——日常細碎小事成為創作題材，街頭變成捕捉影像的劇場，以抗拒過往戰後攝影以經典紀實為主導的潮流。

另外，關於日本攝影界的六〇年代，我們不要忘記另一關鍵是其獨特而又成熟的生態圈，除了人所共知的寫真集出版文化外，相機製造商營運的「Nikon Salon」於一九六八年開幕，成為展出當代攝影作品的焦點場所。

The exhibition "Photography 100 Years: A History of Photographic Expressions of the Japanese" by the Japan Professional Photographers Society opened in Tokyo in the same year. It was initiated by Tomatsu Shomei, who co-curated the exhibition with Taki Koji, Naito Masatoshi, Nakahira Takuma and others. A total of 1,500 works were selected from hundreds of thousands of photographs for the presentation, which surveyed the history of photography from the introduction of photography to Japan in the 1840s, to the country's defeat in the war in 1945. The exhibition encapsulated a pivotal moment in exploring the impact of the Meiji Restoration on Japan, exactly one century later, and also discussing the role of the photographer in history and politics. An invitation to reflect on the nature of photography, it sparked off the debate over "photography as an art form and a medium of documentation".

The landmark exhibition led to several key developments. It prompted Nakahira Takuma and Taki Koji to investigate the century-long development of Japanese photography. Nakahira Takuma, Takanashi Yutaka and Taki Koji were encouraged to found the legendary photography magazine *PROVOKE*, with Daido Moriyama joining the collective from the second issue. The year 1968 came to resemble a cipher among Nakahira and his peers.

Of the masters featured in this photography exhibition, many were in their prime or gravitated towards left-wing ideology—the global events and social climate of the time had a considerable impact or influence on these artists. Apart from any direct involvement in social incidents, they also expressed their attitudes and orientations through the themes and subjects of their works.

They undertook radical critiques of contemporary photography and traditional Japanese values, echoing the challenges against the establishment or authority of traditional Western arts during the Pop Art movement in the West that took place in around the same period.

In the Japanese photographic circle, a new ideology was fermenting under the rubric of Konpora Shashin (contemporary photography). Meanwhile, new values of Western photographic culture began to reverberate among the country's young photographers. A notable example is another landmark photography exhibition "Towards a Social Landscape" held at the George Eastman House in the United States in 1966, which featured the work of several of the most influential photographers in history, including Bruce Davidson, Lee Friedlander, Garry Winogrand, Danny Lyons and Duane Michals. The exhibition influenced many young Japanese photographers at the time. The concept of "social landscape" inspired them to observe Japanese cities in the midst of rapid economic development through the lens—the photographers turned mundane, everyday details into creative motifs and the streets into a theatre for capturing images, countering the classic documentary approach that had previously dominated post-war photography.

Another critical facet of the 1960s Japanese photographic circle we must not overlook is its unique and well-developed ecology. Besides the widely known photobook culture, the camera manufacturer-run Nikon Salon also opened in 1968 and became a key venue for showcasing contemporary work.

A publication by the Mainchi Newspapers, *Kamera Mainchi* promoted the work of young photographers and gave definition to many novel styles of aesthetic expression of the time, bringing an invigorating force into the photographic art circle. With their distinct ideological stances, photographers' cooperatives like VIVO engaged in intense debates on the art, such as the famous 1960 debate between Natori Yonosuke and Tomatsu Shomei on the objectivity of photography. The eminent figure Nakahira Takuma, who had probed deeply into the values of Western culture, introduced many daring concepts to the discourse on the nature of photography.

In the light of the above discussion, Japanese photography of the 1960s was a product of its time, shaped by that unique time and space. It cannot be reproduced or imitated.

In the Western photographic circles of the 1970s, the Museum of Modern Art (MoMA) in the United States held the photography exhibition "New Japanese Photography", co-curated by John Szarkowski, the famed director of photography at the museum, and Shoji Yamagishi, editor of *Kamera Mainchi*. The exhibition introduced 15 notable photographers of the era and their work to the West.

In his closing remark to the exhibition introduction, written close to half a century ago, Szarkoswki more or less envisioned the general impression of Japanese photography as it stands today. While he noted that the final effect of recent Japanese photography could not be predicted, he believed: "One can assume that photographers of other countries will appropriate—and domesticate for their own uses—that which is of greatest value to them."

The exchange between photographic cultures is an intricate affair, and the convergence of photography and Japanese culture has evolved with incredible complexity. In the 19th century, Japanese Ukiyo-e printing was widely popular with the European Impressionist painters, who also benefited from the invention of photography in their art practice. By merging the two art forms into a revolutionary artistic style, they broke away from the traditions of Western art and left a profound impact.

Art must stand on its own. A thorough understanding of the Japanese art, language and culture is in no way a prerequisite to viewing and approaching Japanese photography. The renowned French critic and theorist of semiotics Roland Barthes was extremely fond of the

Moriyama Daido, 'SCANDALOUS', 1969
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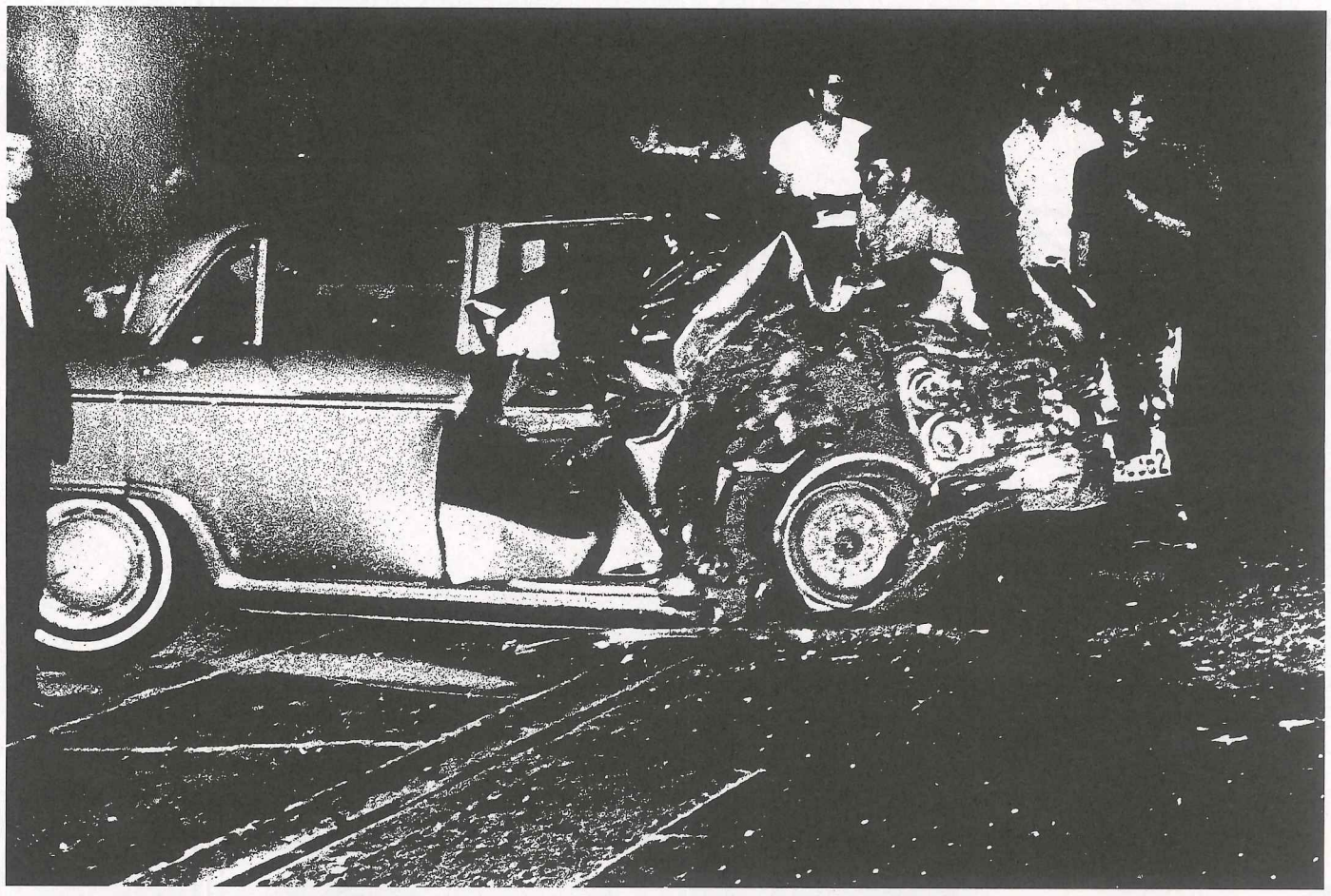
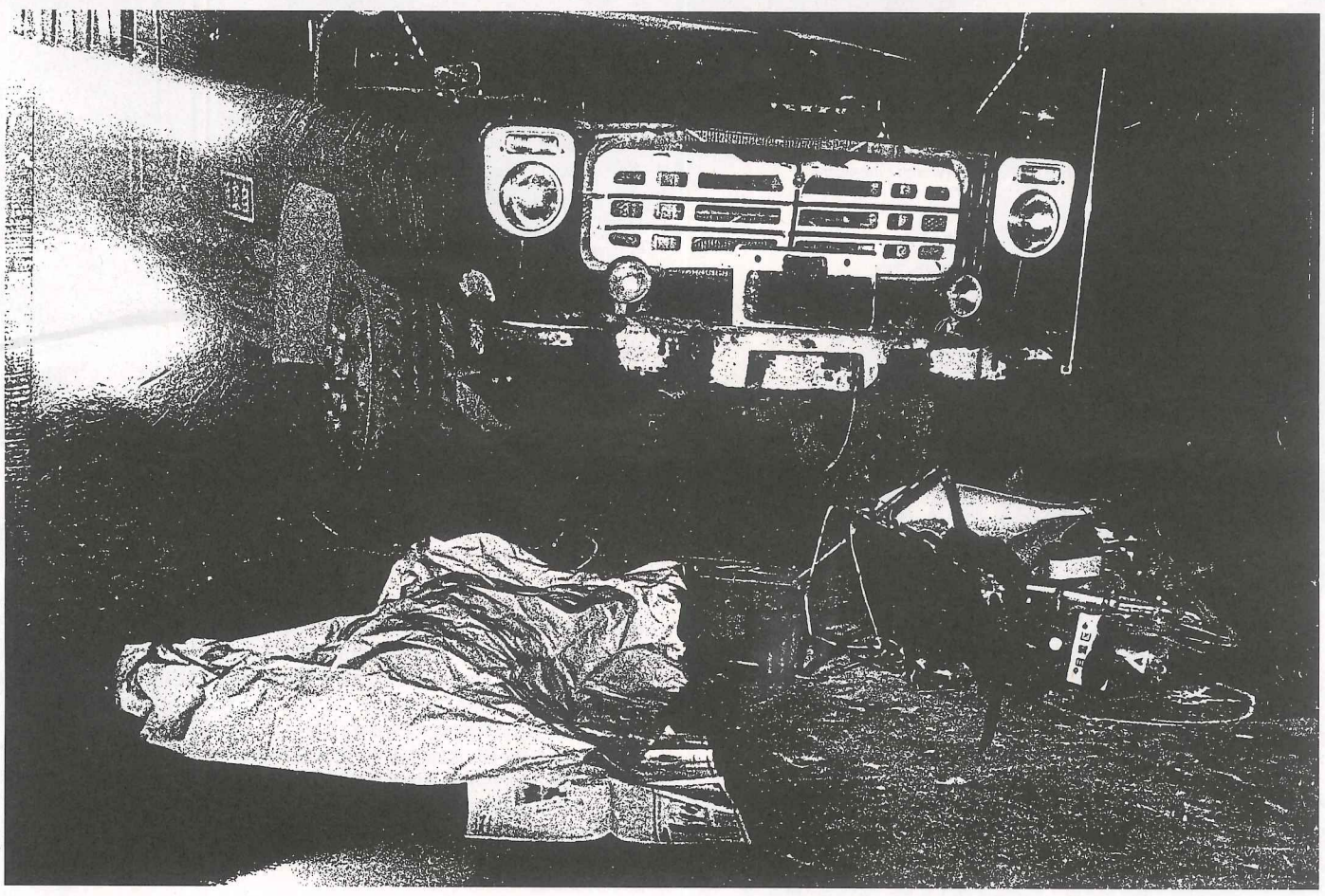
Courtesy of Akio Nagasawa Gallery, Tokyo





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Moriyama Daido, 'SCANDALOUS', 1969
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About the Author: Dustin Shum Wan Yat (1971-) is a Hong Kong based documentary photographer. He graduated from the Hong Kong Polytechnic University with a Bachelor of Arts (Honours) Degree in Photographic Design. In his work, Shum focuses on the relationship between individuals and urban spaces, the living conditions of local disadvantaged groups, and the transformation of Chinese cities and towns in a rapidly developing economy. Shum has exhibited widely, within Hong Kong and internationally, and his work is held in the collections of the San Francisco Museum of Modern Art, Hong Kong Heritage Museum, and many private collectors. His photographs have also published in several photobooks, including *Themeless Parks* (2008) and *BLOCKS* (2014). In 2013. Shum co-founded The Salt Yard, an independent, artist-run exhibition space dedicated to photography, where he has curated a number of exhibitions by overseas and local photographers. The Salt Yard is also an online store dedicated to the art of photobook publishing. Shum often writes about photography under the pseudonym "Fotopiggie".

關於作者：岑允逸，一九七一年生，畢業於香港理工大學，獲授予攝影設計（榮譽）學士，曾任職攝影記者超過十年，現為獨立紀實攝影師。岑多年來的創作主要探討：個人與都市生活空間的關係，本地弱勢社群的生存狀態，以及當代中國在經濟急遽發展下的城鎮面貌。其作品多次在本地及海外展出，並為美國三藩市現代美術館（SFMoMA），香港文化博物館及私人收藏。岑亦曾出版多本個人攝影集，包括《係．唔係樂園》（二〇〇八）和《某座》（二〇一四）等。除個人創作外，他於二〇一三年初創辦攝影展覽空間「The Salt Yard」，參與策展多個海外及本地攝影師的作品展覽。他亦經常以「Fotopiggie」名義發表有關攝影論述的文章。

Dustin Shum http://www.dustinshum.com

Japanese haiku; he often likened it to photography, as he considered both art forms to share the attribute of being "undevelopable".

On the ways of viewing an image, Barthes proposed in his seminal work *Camera Lucida* the concepts of 'Studium' and 'Punctum', which echo the capture of a momentary image and the sense of incompleteness in haiku.

Barthes himself was not proficient in Japanese; his understanding of the language was akin to his grasp of semiotics that was centred around its rhythm and musicality. Yet, he felt it did not impede his experiencing the beauty of haiku. *Empire of Signs* can be seen as his inquiry into Japanese culture; Barthes did not seek to capture Japan's cultural reality, nor did he fret about the gaps in communication caused by his lack of command of the language. Rather, he took delight in the gaps through which the conventional values and ideas associated with language were filtered.

Perhaps an appreciation of Japanese photography is not limited to admiring and appropriating the artistic expression, semiotic styles and aesthetic values of the works. We could tear a page from Barthes' book and envisage Japanese culture as a springboard for freeing ourselves from the desire for meaning.

If we look at Hong Kong today and the flurry of events constantly shaking up the city, the accelerated pace of social changes is definitely on par with that of Japan in 1968. Apart from preserving precious memories of the city by capturing its landscapes and stories through the lens, to what dimension could a HongKonger elevate the thinking behind the photographic act? Beyond its daring and innovative concepts, Japanese photography opens up vistas of insights and revelations for those of us who delve into it. ◉

由「每日新聞社」出版的刊物《相機每日》（カメラ毎日）亦積極推介年輕攝影師，並為許多當時新鮮的美學表現作定調，為整個攝影界注入不少活力，再加上攝影群體林立如 VIVO 等，思想立場亦旗幟鮮明，大家都不吝在攝影觀點上爭論：著名如名取洋之助跟東松照明於一九六〇年對攝影客觀性的論戰，即「名取東松論爭」；中流砥柱如中平卓馬，對西方文化價值有著深刻的研究，對攝影本質闡述有很多大膽的概念。

由此可知，上世紀六〇年代的日本攝影作品，是在獨特時空中產生的時代產物，不可能再行複製或模仿。

上世紀七〇年代的西方攝影藝術界，美國紐約當代美術館（MoMA）主辦攝影展「新日本攝影」（New Japanese Photography），由知名的攝影部門主任薩考斯基（John Szarkowski）和《相機每日》雜誌編輯山岸章二共同策展，向當時對日本攝影所知不多的西方攝影界，介紹了十五位當年具代表性的攝影師及其作品。

當年薩考斯基在為這個近半個世紀以前的展覽所寫引言的結語，近乎預言今天大眾對日本攝影的印象。他文中提到無法估計日本攝影最終的影響力能有多少，但他認為：「我們肯定的一點是其他國家的攝影師將會借鑒這些日本攝影師作品中對他們有所裨益的內容，或將其本土化以作己用。」

攝影文化的交流是件很微妙的事情，攝影術跟日本文化的融合更是錯綜複雜。十九世紀歐洲印象派畫家熱愛東洋的浮世繪。加上他們受攝影術發明的幫助，將兩者結合成一種革命性的藝術風格，大膽打破了西洋繪畫的傳統模式，影響深遠。

觀看及親近日本攝影作品，並非一定要對其語言文化了如指掌。法國著名評論家、符號學家羅蘭．巴特（Roland Barthes）對日本俳句（haiku）情有獨鍾，經常拿來與攝影比較，他認為兩者都有「不可發展」的特性。

關於觀看影像的方式，他在名作《明室：攝影札記》書內曾經提出與「知面」「刺點」概念，其實與俳句描繪畫面細節和局部的特點相通。

巴特其實不會日語，他對日語的認知就如同他認知符號一樣，可以是當中的音韻格律，並不妨礙他感受俳句的美。他著有一本深刻研究日本文化的著作《符號帝國》，他並不在意抓住日本文化的現實，沒有對自己不懂日語所造成的溝通不便感到痛苦，反而是感到欣喜自足，因為這樣就過濾了伴隨言語的世俗價值和思想。

當我們賞析日本攝影作品時，也許不僅是欣賞和借鑒作品的表現手法、符號風格和審美觀念等。試試像巴特一樣，以日本文化作跳板，讓自己脫離對意義渴望。易地而處，回看今天香港的時空與事物，社會急遽變化的程度其實不亞於一九六八年的日本，作為香港人，除了以鏡頭努力捕捉這片土地的風景與故事以保存寶貴記憶外，還可以把攝影背後的思考提煉到什麼層面？嘗析日本攝影時，除了其大膽創新的觀念之外，其實還有不少啟發世人之處，這些留待大家去探索好了。◉

挑發 へて (プロヴォーク)外 Provoke&Beyond

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PROVOKE THE AGE, THE ACTS: 50 YEARS' QUEST FOR A LANGUAGE TO COME, 26 October to 2 December 2018,
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展覽

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50 Years' Quest for a Language to Come
挑釁時代：探索影像表達五十年
October 26—December 2, 2018
|
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Exhibition Advisor & Text Contributor: Dustin SHUM
策展人：長澤章生
策展顧問及撰文：岑允逸

NAKAHIRA TAKUMA
中平卓馬
|
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HONG KONG INTERNATIONAL PHOTO FESTIVAL
香港國際攝影節
|
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ABOUT HONG KONG INTERNATIONAL PHOTO FESTIVAL
香港國際攝影節簡介

The Hong Kong International Photo Festival was initiated in 2010 by 19 Hong Kong photographers across several generations.
The Festival focuses on a different theme in each edition, introducing noteworthy photographers, trends, and movements.
Through exhibitions, lectures, seminars, workshops, fairs, and screenings, HKIPF bridges Hong Kong and international visual practitioners, and creates conversations between people and place, past and present, and oneself and the world.
HKIPF discusses issues and perspectives.
In 2018, HKIPF launched its first Open Call for Satellite Exhibitions and has selected visual practitioners working across di-fferent forms of expression to participate. Each artist has created an exhibition that echoes the Festival theme and incorporates photography as a key element. The exhibitions will be on public display at a range of venues, connecting artists with various communities across Hong Kong.
The Hong Kong International Photo Festival is organized by the Hong Kong Photographic Culture Association.
In 2014 and 2015, the Association was selected as the Springboard Grantee under the Arts Capacity Development Funding Scheme of the Hong Kong Special Administrative Region Government.

香港國際攝影節，始於二〇一〇年，由十九位來自不同世代的香港攝影工作者共同成立。每屆舉辦不同主題展覽，將攝影世界最具獨特性、創造性的名字，最值得關注的視覺文化思潮現象引介香港。同時，透過一連串講座、藝墟、放映、工作坊等活動，聚集焦點與力量，促進跨地域對話，搭建香港與世界攝影文化的溝通平台，借影像呈現不同文化歷史議題，審視不同社會人文狀況。
二〇一八攝影節首度策劃「衛星展覽提案」計劃——以提案公開徵集方式，邀請來自不同領域背景的影像創作者，策劃座落城中不同場所的展覽並與攝影節同步舉行，期望借此提供藝術家與觀眾交流的平台，打通社區脈絡，讓藝術與大眾產生更密切的連結，共同建構一個日常生活美學與社區體驗兼備的國際攝影節。
香港國際攝影節由香港攝影文化協會主辦，於二〇一一年榮獲香港藝術發展局頒發「藝術推廣獎」，並於二〇一四年及二〇一五年獲香港特別行政區政府「藝能發展資助計劃」揀選為躍進資助團體。

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香港攝影文化協會有限公司獲香港特別行政區政府「藝術發展配對資助計劃」的資助

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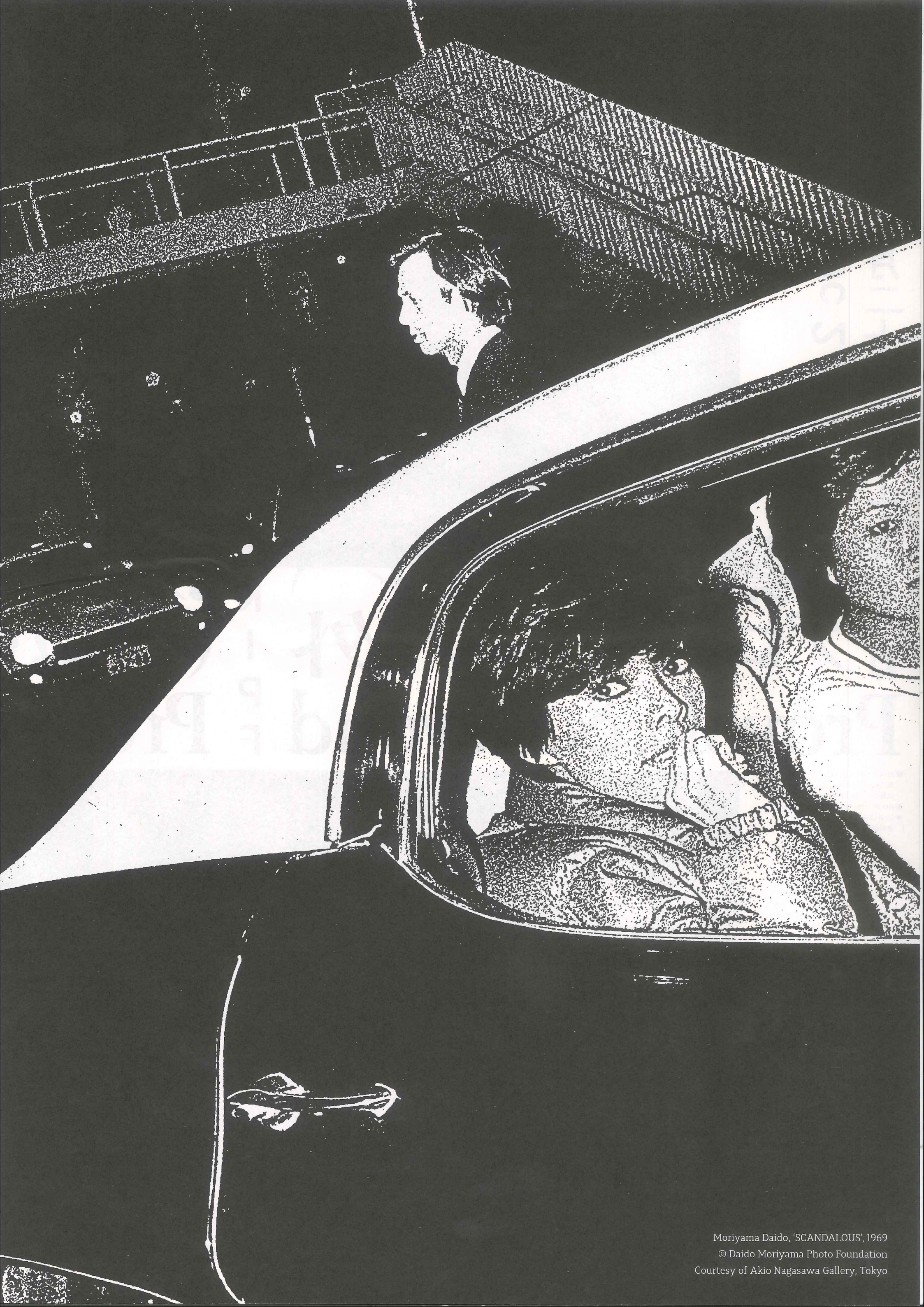
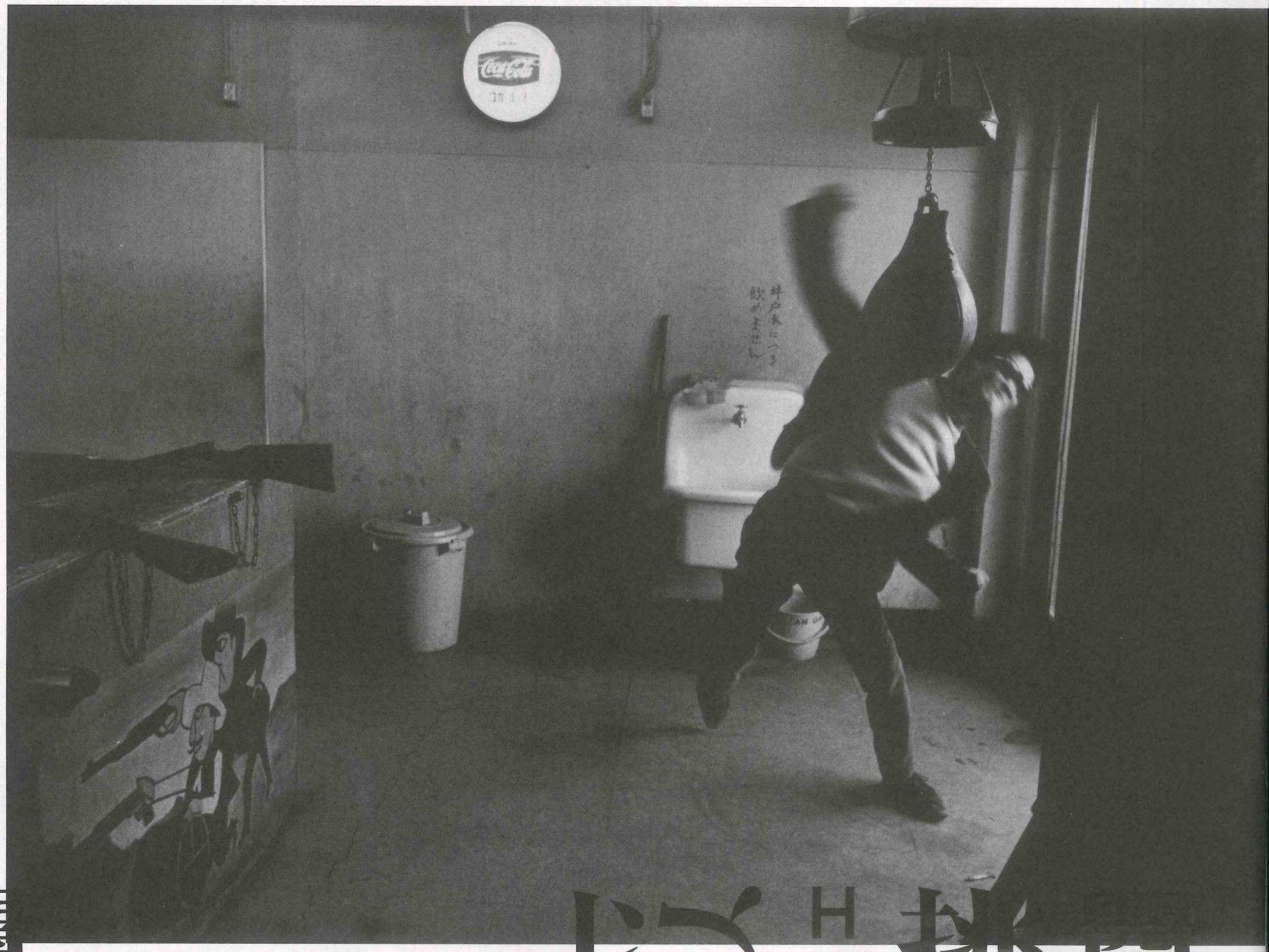
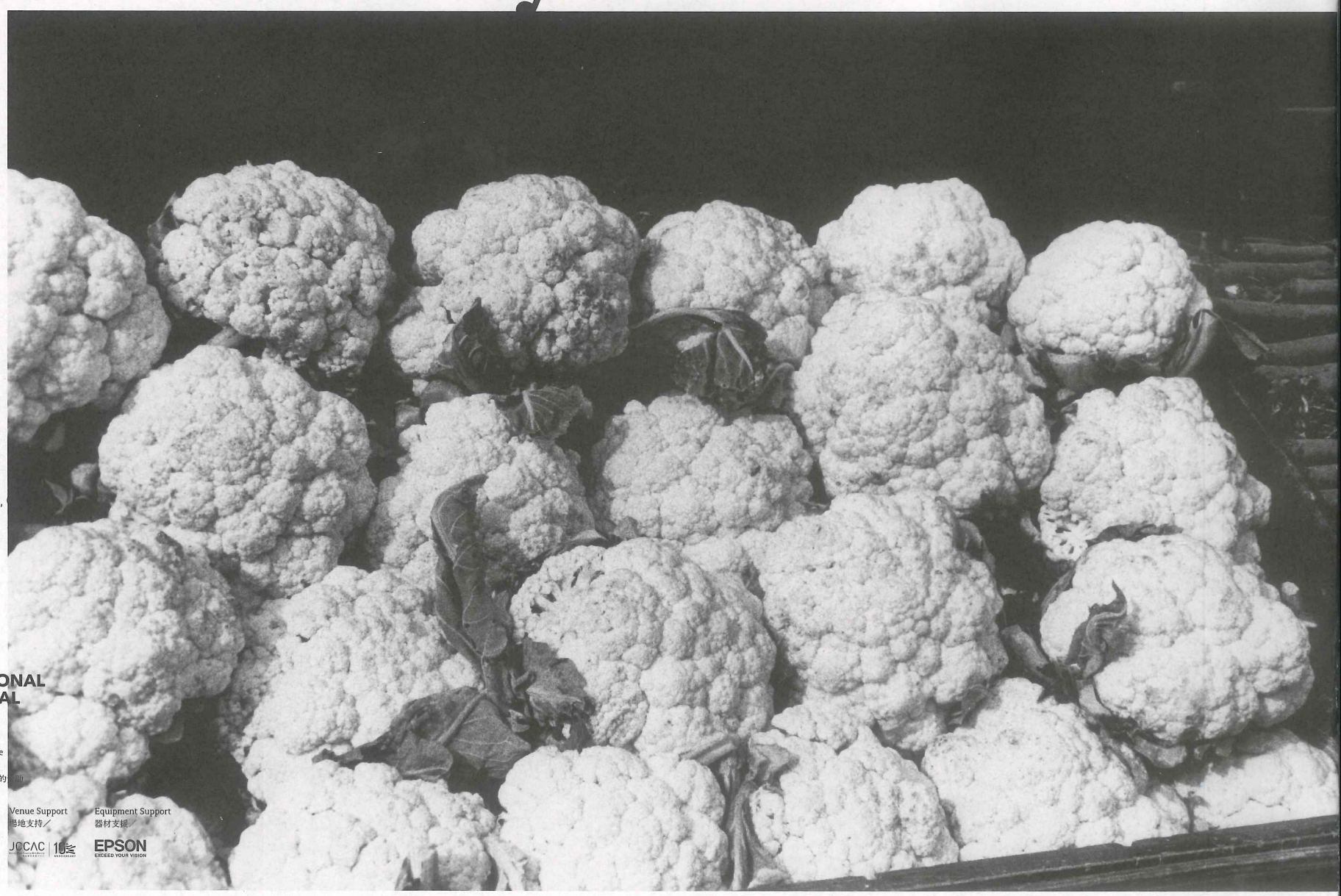


Moriyama Daido, 'SCANDALOUS', 1969
© Daido Moriyama Photo Foundation
Courtesy of Akio Nagasawa Gallery, Tokyo



挑釁 (プロヴォーク)外 HKIPF Provoke&Beyond

Oct 26 — Dec 2, 2018
二〇一八年十月二十六日 — 十二月二日



◉ Provoke the Age, the Acts:
50 Years' Quest for a Language to Come
挑釁時代：探索影像表達 50 年
◉ Oct 26 – Dec 2, 2018／12nn – 8pm
◉ L0 & L1 Gallery, JCCAC
賽馬會創意藝術中心 L0 及 L1 藝廊
◉ Artists 藝術家
Hamaguchi Takashi 濱口隆
Hosoe Eikoh 細江英公
Kurata Seiji 倉田精二
Moriyama Daido 森山大道
Naito Masatoshi 內藤正敏
Nakahira Takuma 中平卓馬
Nomura Sakiko 野村佐紀子
Sawatari Hajime 澤渡朔
SPEW
Suda Issei 須田一政
Tomatsu Shomei 東松照明
Yoshiyuki Kohei 吉行耕平
◉ Curator 策展人
Nagasawa Akio 長澤章生

◉ Nakahira Takuma
中平卓馬
◉ Nov 3 – 27, 2018／12nn – 8pm
◉ HART Projects @ H CODE, 45 Pottinger Street,
中環砵甸乍街 45 號 HART Projects @ H CODE
◉ Artist 藝術家
Nakahira Takuma 中平卓馬
◉ Curator 策展人
Huang Yaji 黃亞紀

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Tomatsu Shomei, 'Editor, Nakahira Takuma, Shinjuku, Tokyo' , 1964 © Shomei Tomatsu - INTERFACE
Courtesy of Akio Nagasawa Gallery, Tokyo

Nakahira Takuma, 'Circulation: Dates, Place, Events' , 1971 © Gen Nakahira
Courtesy of Each Modern Gallery, Taipei

Kurata Seiji, 'A tattooed man, Ikebukuro, rooftop of the Bungeiza Stre
Courtesy of Akio Nagasawa Gallery, Tokyo